



# MEMBERS EXCHANGE

QUARTERLY PUBLICATION OF  
THE AMERICAN MEDALLIC SCULPTURE ASSOCIATION

2021 Vol. 40 ISSUE 1

## JEANNE STEVENS-SOLLMAN WINS 2021 AMY AWARD



**I  
CAN'T  
BREATHE**

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US and Canada \$40  
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## PRESIDENT'S LETTER



Hello AMSA Members,

You may have noticed that our first issue of the year was delayed. We decided that we wanted bring you the results of the AMY in this first issue of the year. We will still have four issues for the year...but remember, these publications depend on content from you, our membership. So keep sending in news, recent works, recent acquisitions, articles and questions and we will publish in the next issue.

I want to extend a big congratulations to Jeanne Stevens-Sollman as our jury's AMY pick this year! Jeanne is recognized not only here for her George Floyd medal but is widely praised for her years of dedication to art medals. If you are not familiar with Jeanne and her charming work I encourage you to seek out more about her on the internet and her member's page on the AMSA website. While we here at the Member's Exchange have been guilty of misprinting her name on an embarrassing number of occasions, we absolutely love her and her contributions to AMSA.

Art medals, unlike much larger bronze sculptures, have the luxury of responding more quickly and nimbly to current events and controversial topics like George Floyd - a name that has landed in virtually every ear in the country. It's a messy topic with heated opinions. In fact, the AMSA Board of Directors received a letter from someone who was furious about the very existence of this medal! I see that political messiness reflected in the surface of Jeanne's medal. It is multifaceted, not clear nor clean-cut, just like this subject matter.

As with most art competitions, it is difficult at best to pick a winner and I'm pleased to also acknowledge our two runners-up - Eugene Daub and Jim Licaretz, who also created compelling and insightful portrait medals. Seeing these three medals, by three modern masters, is an interesting study in approach of technique to subject matter. Congratulations to all three of you!

Another big congratulations to Eva Wohn on her first-place medal in the Suffrage Anniversary competition! Eva is relatively new to making art medals and I find it personally exciting to see her rapid growth. If any readers out there are reluctant to pick up the clay or lacking confidence in your medals, be encouraged - with enthusiasm, success is yours to have. Make more medals!

2021 is election year. We hold our election every two years and invite you to reach out to us and throw your hat into the ring! Keep an eye on your email box for further details.





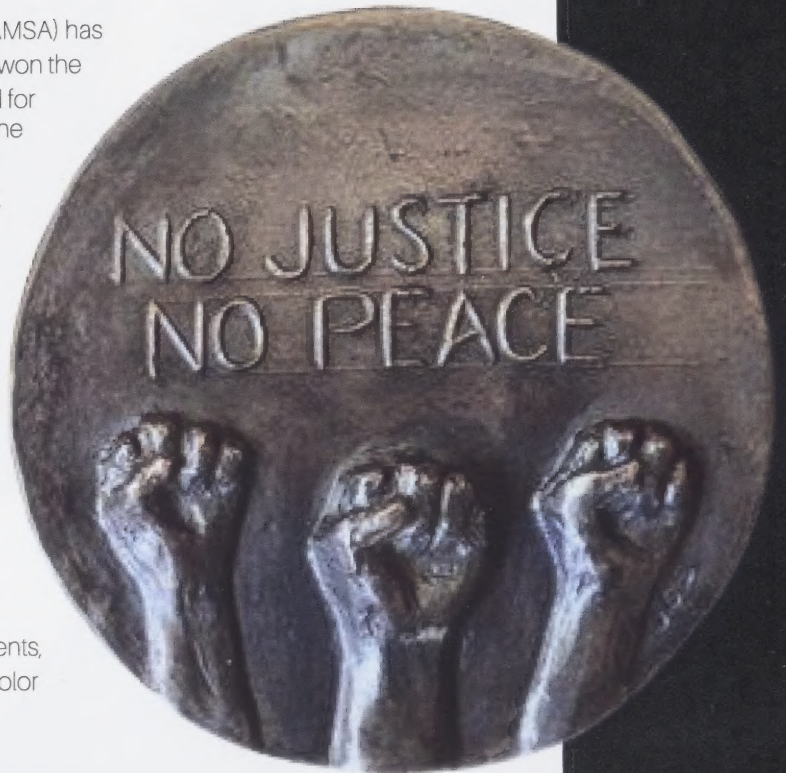
# GEORGE FLOYD MEDAL BY JEANNE STEVENS-SOLLMAN WINS 2021 AMY AWARD

Mel Wacks

The American Medallic Sculpture Association (AMSA) has announced that Jeanne Stevens-Sollman has won the 2021 American Medal of the Year (AMY) award for her powerful work honoring George Floyd. Following the tragic shootings of Anton Rose, Ahmaud Arbery, Elijah McClain, Breanna Taylor, and other African-Americans, when George Floyd's life was snuffed out by a white police officer in May 2020, Jeanne Stevens-Sollman was overwhelmed, asking herself "Why? What can I do?"

Describing her inspiration, Ms. Stevens-Sollman writes: "I am an artist, working in my studio, listening to the news of these distance killings in my country that is supposed to be the land of the free. What can I do? I am a sculptor grieving for the injustice in my country. I am a pacifist trying to deal with issues that are difficult to understand. What can I do? As an artist I can try to raise awareness of the inequality of these events, to raise the level of consciousness of what people of color face on a daily basis.

As an emotional release for me, *George Floyd, Black Lives Matter* was created. Physically putting this story into people's hands helped me fight the anger and helplessness I was feeling at the time. Hopefully, this medal will help our citizens to be moved to find justice, to erase hate, to see more clearly that we need to live together in harmony and peace — and to achieve justice for all."



*As an artist I can try to raise awareness of the inequality of these events, to raise the level of consciousness of what people of color face on a daily basis.*

Jeanne Stevens-Sollman's American Medal of the Year features a portrait of George Floyd, along with his name, the date of his death "5-25-2020," his dying words "I CAN'T BREATHE," and "8 46," indicating the estimated time duration of 8 minutes 46 seconds that an officer had his knee on Floyd's neck. The reverse design depicts three raised fists and the inscription "NO JUSTICE NO PEACE." This slogan has been used by those protesting violence against African Americans by whites; its origin can be traced back to 1986, following the murder of Michael Griffith at the hands of a mob of white youths.





Ms. Stevens-Sollman is contributing an example of her George Floyd medal to the Smithsonian Institution's National Museum of African American History and Culture. And a limited edition of no more than 25 cast bronze examples of the large 95mm art medal can be ordered from the artist for \$200 plus \$12 shipping. Jeanne Stevens-Sollman will contribute all profits from the sales of this medal to Black Lives Matter. She can be contacted at [j.stevenssollman@gmail.com](mailto:j.stevenssollman@gmail.com) or 814-355-3332.

Mel Wacks, Chair of the AMY Committee, revealed that "The voting was extremely close. Jeanne's outstanding medal beat out the other two finalists by only a single vote." The runners-up both feature strong personalities — Congressman and civil rights leader John Lewis by Jim Licaretz and poet Charles Bukowski by Eugene Daub.

Jim Licaretz, formerly sculptor and engraver at the U.S. Mint, created a very high relief medal portraying Rep. John Lewis, whose quote "Never, ever be afraid to make some noise and get in good trouble, necessary trouble" and dates (1940-2020) are featured on the reverse.



When Lewis was elected to Congress in 1986, one of his first bills was the creation of a national museum to chronicle the history, culture, and successes of Black Americans. The culmination of this bill was its being passed in 2003 and the opening in 2016 of the National Museum of African American History and Culture. And so it is appropriate that Licaretz will contribute one of the John Lewis medals to this museum. Collectors will be able to get one of no more than 50 John Lewis 88mm. medals made from bonded bronze for \$75 plus \$10 shipping by contacting the sculptor at [idolls@earthlink.net](mailto:idolls@earthlink.net) or 310-686-0920.

Eugene Daub, who has a statue of Rosa Parks in the National Statuary Hall in the U.S. Capitol (its unveiling was attended by President Obama), created the other AMY runner-up medal, dedicated to poet Charles Bukowski. The reverse is an extract from Bukowski's poem *How*



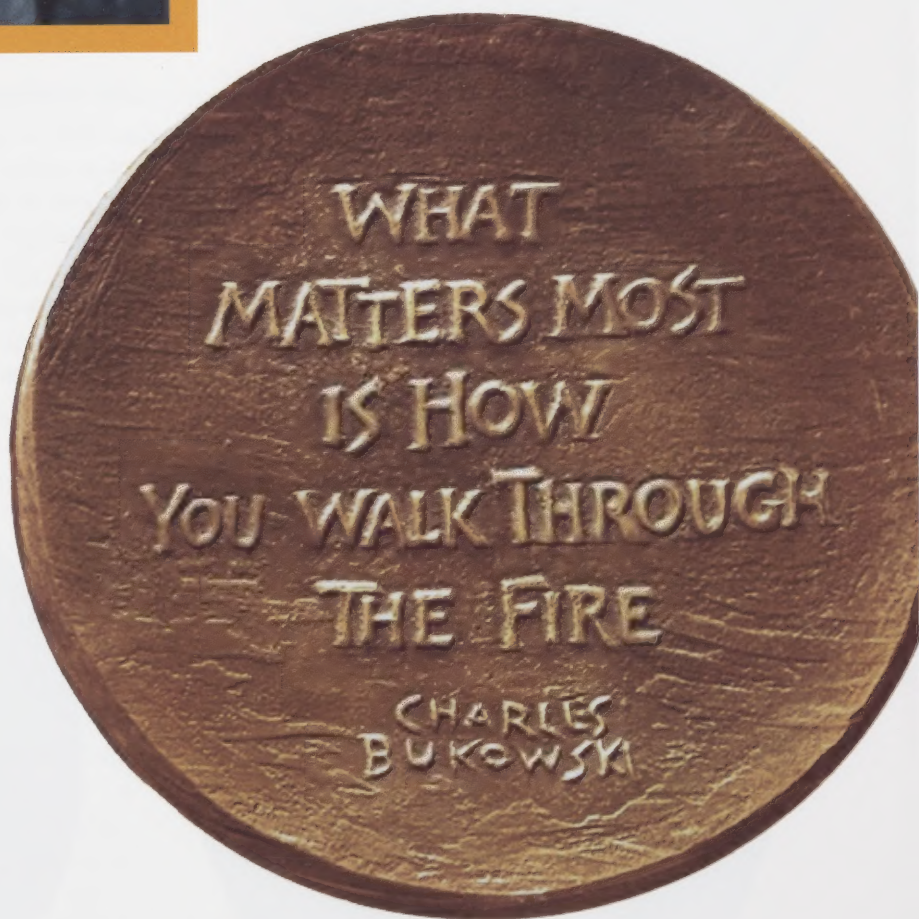


*Is Your Heart.* All of the profits from the sale of these medals will go to the San Pedro Heritage Museum to help pay for a statue of long time resident Charles Bukowski, which will also be designed by Daub. The medals are available for \$75 plus \$10 shipping in porcelain, 90mm, edition of 150), and \$195 plus \$12 shipping (cast bronze, 98mm, edition of 100).

To place an order, contact Eugene Daub at [eugenedaub@cox.net](mailto:eugenedaub@cox.net). Please write checks to San Pedro Heritage Museum. Send to: Eugene Daub, 295 West 15th Street, San Pedro, Ca, 90731.

*I always had this certain  
contentment-  
I wouldn't call it  
happiness-  
it was more of an inner  
balance  
that settled for  
whatever was occurring  
...  
and to walk across the floor  
to an old dresser with a  
cracked mirror-  
see myself, ugly,  
grinning at it all  
what matters most is  
how well you  
walk through the  
fire*

*Excerpt from "How is Your Heart"  
by Charles Bukowski*





# EVA-MARIA WOHN WINS AMSA'S WOMEN'S SUFFRAGE MEDAL COMPETITION

A relatively new medalist, Eva-Maria Wohn of Chicago, was determined to have created the best art medal on the theme of the 100th Anniversary of the 19th Amendment, granting women the right to vote. Sponsored by the American Medallic Sculpture Association (AMSA), the winner also will receive a \$300 prize. Wohn's medal was chosen by a committee chaired by Mel Wacks - a member of AMSA's Board of Directors - consisting of seven distinguished jurors: Philip Attwood, President of Fédération Internationale de la Médaille d'Art; Ellen Feingold, curator of the National Numismatic Collection at the Smithsonian Institution; Cory Gilliland, formerly Deputy Director of the National Numismatic Collection; Caleb Noel, editor of The Numismatist; Steve Roach, editor-at-large of Coin World; Dr. Alan Stahl, Curator of Numismatics, Princeton University; and Dr. Benjamin Weiss, member of the Board of Directors of Medal Collectors of America.



*I had great fun coming up with a concept and a theme. The research alone was worth it. It's such a beautiful art form I am always surprised that so few people have fallen under its spell. For the obverse side, I chose the Statue of Liberty to be part of a Suffrage medal, to point out the irony that she stood in the harbor for 34 years before she would have been able to vote in the very democracy she was symbolizing to the world. Liberty is not centered within the "100" because there is still some progress to be made. The reverse features a quote "where we were but a handful" from Elizabeth Cady Stanton reminiscing about the few but radical supporters of the amendment, but also recognizing that so many lives would be changed because of it. The woman in jail is from an archive photo of a suffragette in prison.*





Eva-Maria Wohn was introduced to the art of medals a few years ago by one of the modern masters of the medium, Eugene Daub. Since that time, she has created numerous medals in order to refine and explore various styles as well as to learn the technical aspects of sculpting medals. Wohn says that "My attempts are not all aesthetic or technical successes, but each one has a lesson that informs the next piece and also my other sculptural work." She believes that sculpting medals has given her tools that have made her *bas relief*, and sculpture in the round, "infinitely better." Wohn goes on: "Because the geography of a medal is small, there is no room to hide bad composition, awkward perspective, or poorly defined light and shadow. Being a good editor is just as vital as being a good sculptor."

*My attempts are not all aesthetic or technical successes, but each one has a lesson that informs the next piece and also my other sculptural work.*

Eva-Maria also loves the idea of a story compressed into such a small space. Her favorite medals are those that, despite the limitation of space, invite the viewer to explore the message, saying: "Overt messages are often less interesting than those that take the viewer on a journey to that end." She tries hard to create a narrative that "is interesting and engaging — one that leaves a viewer room to insert their own views and interpretations; one that invites wonder and curiosity, and ultimately, a kinship with the maker." Eva-Maria Wohn will be the first to admit that her medallic sculptures have not always met that goal but says that her love of this lovely art form "makes the work of getting there a joy."

Wohn's original submission was actually made with the cold-cast process. Since winning, she has decided to produce a limited edition of no more than 19 cast bronze 4-inch medals. For price and availability, contact Eva-Maria Wohn at ewohn@hotmail.com or (202) 341-3301.

## RECENT WORK

Heidi Wastweet



Osiris  
2oz Silver





# WOMEN'S SUFFRAGE MEDAL CONTEST ENTRIES

Jeanne Stevens-Sollman

Alice Paul, Suffragist  
70mm x 73mm x 11mm  
Cast bronze



Anna Wagner Keikline, Suffragist  
83mm x 96mm x 15mm  
Cast bronze

”

The lines in the background on both the obverse and reverse are from Anna's architectural drawings. The design on the reverse is the brick she invented named the K brick, the precursor of the concrete block. She was also a WWI intelligence agent.







Centenary of Women's Suffrage  
102mm Bronze, uniface

||

The idea is that there is a wide range of people with an equally wide range of viewpoints, but who ultimately have to choose one person to represent them. The large profile around the group of heads is that person, who could be female or male. There are 33 heads, 17 of them women, to suggest equal representation of both genders. A few faces could be either gender.

Michael Meszaros



Janice Macdonald

Women's Votes  
About 6 x 9"  
Plaster-of-Paris with Metallic Finish  
Uniface



Womens Vote, unique  
130mm high x 80mm wide x 20mm deep  
Cast iron fragment, copper, gold and copper leaf

Polly Purvis





# RECENT WORK

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II

*I was experimenting with perspective without changing the depth, which was only partially successful. It's called "End of the Line"*

Eva-Maria Wohn

---

Kenneth Douglas



Dr. Anthony Fauci



# RECENT ACQUISITIONS

*Dr. Stephen Scher*

FRANCOIS DE MANDELOT  
1529-1588, governor of Lyon  
1571-1588, dated, 1572;  
copper alloy, cast, 125 x 96 mm



JOSEF BERNHART (1883-  
1967), ELISABETH FEUGE  
(1902-1942), opera singer,  
Munich Staatsoper, ca. 1925,  
silver, cast, 50 mm



ADOLPHE VICTOR GEOFFROY-  
DECHAUME (1816-1892)  
HONORÉ DAUMIER (1808-1879)  
Monogrammed and Dated 1877  
Terracotta, diameter 239 mm



ALBRECHT DÜRER (1471-1528)  
HANS KRAFFT (1481-1582)  
HOLY ROMAN EMPEROR CHARLES V  
(b. 1500; r. 1519-1556; d. 1558)

silver, struck, 71.5 mm





# Using and Adjusting Rose's Metal Alloy for Creating Medals

*Megan Karjo, Emily Daniel, & Mark Benvenuto*

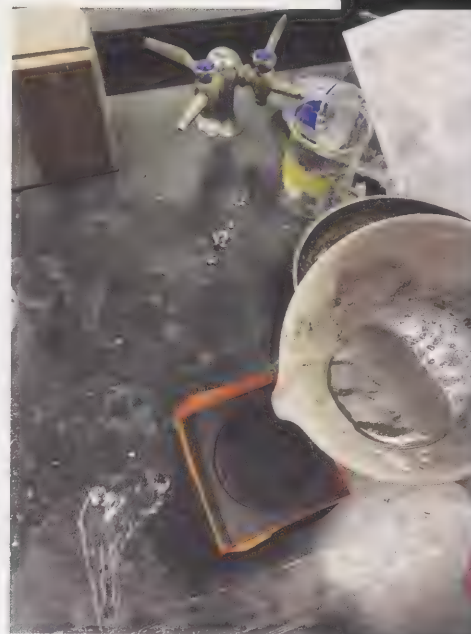
## An Introduction to Rose's Metal

In the past we have shared what we have learned about using Wood's metal low melting fusible alloy as a way to create medals without having to use any high temperature apparatus or equipment, like a furnace or a forge. Here we wish to extend what we have done further, to include another low melting fusible alloy, known as Rose's metal.

Rose's metal is a low melting alloy of 50% bismuth, 25-28% lead, and 22-25% tin which melts at 94-98°C. This means it is an alloy that will melt in boiling water, which makes it a good alloy to work with. It's rather easy to boil a container of water then add solid Rose's metal to it, and simply wait for it to melt. Once the metal is molten, the water can be poured off, and the metal can be cast into any graphite mold that we have.

## Making Medals with Rose's Metal

We continue to use graphite blocks as both our mold and our heat sink when it comes to producing medals. Graphite is easy to carve; woodworking tools or other carving tools work very well. Since we do our work in a freshmen-level general chemistry laboratory, we are generally students who have not had any practice in making medals before (okay, Mark Benvenuto is the professor, but continues to admit and insist he has no real talent for design!). The photos here show one of the graphite blocks that we use, then the alloy poured into the block, then the final result. The masking tape around the upper edge is simply to ensure that no molten metal runs over the side. Since Rose's metal melts at such a low temperature, there is no chance that it will set the tape on fire or melt it.



## Adjusting the Rose's Alloy

We are constantly concerned about ensuring the metals we work with are as safe as possible. Rose's metal finds some uses when workers solder metal pieces together precisely because the alloy has no cadmium, which has a certain toxicity to it. Wood's metal fusible alloy, which we have used before, does contain some cadmium, as well as bismuth, lead, and tin. So we wanted to know if the alloy can be changed to lower any toxicity, if possible.

We adjusted the composition of Rose's metal by placing samples of it in boiling water, then adding solid tin metal directly to the molten Rose's metal and allowing it to remain boiling for up to 45 minutes. At 15 minutes we found that tin had been taken up into the alloy, making it 23.5% heavier. At 30 minutes, we found the alloy was 30% heavier. At 45 minutes it was 31.9% heavier. We chose to stop heating the new alloy at this point, because it seemed to be coming to an equilibrium as far as added weight.







We also chose to determine if lead could be taken up into Rose's metal, and therefore repeated what we have just mentioned, this time adding lead to the boiling water – Rose's metal mix. After 45 minutes of heating, we found that that Rose's metal had been adjusted to being 47% more by mass than its weight when the mixing began. Lead should always be dealt with carefully, as lead vapors are toxic. But keeping lead underwater, and at the temperature of boiling water, prevents exposure to any vapors.

## Trying Medals After Adjusting Rose's Metal

The aim of our recent work is simply to determine what the results of adjusting Rose's metal is, meaning what the medals look like when made from Rose's metal, and when made from any of our new, adjusted alloys. We found that all three – meaning Rose's metal, as well as what we are calling tin-rich-Rose's-metal, and lead-rich-Rose's-metal – are equally easy to cast, and release from the graphite mold with no difficulty.

Included here is a picture of three very early trials of medals, all from the same mold. We did not use any clay dams or masks around the edge of the abstract design we had carved, and so it can be seen that there is some extra metal at the edges of two of the three trials. But the important aspect to notice is that in the Rose's metal trial, as well as the example which has more lead in it, both have a very shiny, silvery look to them, what could be called a mirror finish. The trial in which tin has been added to the Rose's metal results in a surface that has a flatter, less shiny surface. Which surface and look is "better" is a matter of choice for any artist working with these alloys.

## How To Do This Anywhere

Rose's metal is readily available, and can be purchased on-line. We have found Rotometals at [rotometals.com](http://rotometals.com) to be a good supplier. Likewise, tin and lead can be purchased on-line. As well, graphite blocks can be purchased on-line through Graphite Products Corporation, in Madison Heights, MI. For anyone who has not yet worked with low melting alloys and graphite, we will emphasize that it is easy to do, and requires only a few care and safety considerations. First, carving in graphite does tend to blacken just about anything in the immediate area. Wear old clothes and perhaps gloves, and be sure to clean up graphite pieces when finished. Rose's metal can be melted on a kitchen stove, but it is safer to do so outside, if at all possible, so that people working with it do not inhale or become exposed to any metal vapor. Also, perhaps obviously, have a pan or container that is used for metal, and for nothing else. Beyond this, we are limited only by our imaginations. The potential to make some beautiful medals is before us, using nothing more than graphite and Rose's metal.





# ROBERT WEINMAN AMSA'S GRANDFATHER

AMSA MEMORIES

Carter Jones

When I first heard of Robert Weinman he was currently serving as President of the National Sculpture Society. Everything about Robert was large, his voice and his stature were commanding. He seemed to have been born in another century. I can't recall ever having any small talk with him. Robert seemed always calm and if he gave you a compliment, you would remember it for the rest of your life.

According to Alan Stahl, who was the curator at the American Numismatic Museum at that time. Robert was at that first gathering in Dominic Facci's studio on West 14th street in Manhattan, in 1983. It was Robert who arranged to bring in many of the top medallion professionals. They came in from nearby in the tri-state area.

Robert also stepped in and gave us all - young and old alike - a full demonstration on the craft of plaster dish making. That's the plaster concave form we first start modeling our clay on. It's the most important first step when starting a medallion and it's what the mints expect us to use.

For me being surrounded by some of the best pros was one of the most memorable gatherings of our lives. As I started to look back, just the other night, to AMSA's beginnings, it all of sudden became clear why Robert Weinman was being so giving to us.

Robert's children did not have any interest in pursuing an art career, so he had no one he could pass his and his great father's vast amount of knowledge and traditions on to. He was in his 68th year and could easily see that all the famous medalists were coming to the end of their careers in the next decade. If the centuries-old art of medallion making is not passed down to the next generation, it would be lost.

Like so many of us sculptors, Robert was a card-carrying recluse. He worked alone in his studio way out in the country, in Bedford, N.Y. Finally, nearly fifty years later, I now understand why he had me come up to his studio at that time. He made me believe he needed an assistant when in reality he wanted to see if I was someone who could be entrusted with a love for what was so dear to him. Would I be able to help inspire other young artists, and keep up the standards?

I worked alongside him for a few days in his antique and beautifully renovated country barn, where the only sound that was always with us was coming from his grandfather clock. Its historical German workings most likely kept his solitary studio filled with the sounds and memories of working alongside his father so many years ago - a sentiment I appreciated, after having lost my father and the dearly needed love and companionship he gave me.

At the end of the week, he handed me one of his father's exquisitely smithed metal hand tools, one of the greatest gifts of my life. It was not just a tool, but also his confidence in me. In the end, it turns out that big taciturn bear of a man had a heart of gold, who rightly deserves this deeply felt encomium. Robert Weinman is most definitely AMSA's grandfather. He did, after all, lead us children to the path.



*Honor to Socrates*





# LEONARDO

INTERNATIONAL PROJECT  
2021

OF PROF. BOGOMIL NIKOLOV  
MARCH



Adrian DiMetriou, USA



Amanullah Haiderzad, USA



Ann Shaper Pollack, USA



Atanas Borisov, Bulgaria



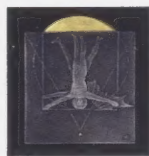
Bogomil Nikolov, Bulgaria



Denilin Georgiev, Bulgaria



Elena Kafedjiyska, Bulgaria



Eva Harmadyová, Slovakia



Emil Bachiyiski, Bulgaria



Gyula Péterfia, Hungary



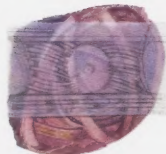
Inês Soares, Portugal



Ivanka Mincheva, USA



João Duarte, Portugal



Krassimira Drenska, Bulgaria



Liz Dew, Scotland



Lynden Beesley, Canada



Māra Mickeviča, Latvia



Mashiko, USA/Japan



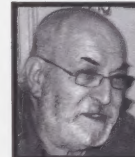
Melek Tokuyan, Turkey



Murat Durakli, Turkey



Nikifs, Latvia



Panayot Panayotov, Bulgaria



Paul Huybrechts, Belgium



Pavel Kostadinov, Bulgaria



RADA, Bulgaria



Valentina Kirilova, Russia



Sebastian Mikolajczak, Poland



Petya Taneva, Bulgaria



Tsvetan Panayotov, Bulgaria



Svetlana Saveljeva, Latvia



Vassilena Stancheva, Bulgaria



Vitor Santos, Portugal



Polly Purvis, USA



Ventsislav Shishkov, Bulgaria







Adrian DiMetriou, USA



Amanullah Haiderzad, USA



Ann Shaper Pollack, USA



Anna Medarska, Bulgaria



Atanas Borisov, Bulgaria



Bogomil Nikolov, Bulgaria



Denilin Georgiev, Bulgaria



Ekaterina Dimitrova, Bulgaria



Elena Kafedjyska, Bulgaria



Emil Bachyski, Bulgaria



Eva Harmadyová, Slovakia



Georgi Postnikov, Russia



Gyula Péterfia, Hungary



Ilia Boyarov, Bulgaria



Ivanka Mincheva, USA



James MaloneBeach, USA



Jeanne Stevens-Sollman, USA



João Bernardo, Portugal



João Duarte, Portugal



Liz Dew, Scotland



Lynden Beesley, Canada



Magdalena Koleva, Bulgaria



Mashiko, USA/Japan



Melek Tokuyan, Turkey



Nadia Roseva Green, Bulgaria



Nikifs, Latvia



Panayot Panayotov, Bulgaria



Pavel Kostadinov, Bulgaria



Petya Taneva, Bulgaria



Polly Purvis, USA



RADA, Bulgaria



Sebastian Mikołajczak, Poland



Sofia Sotirova, Bulgaria



Teodossi Antonov, Bulgaria



Teodor Kiriakov, Bulgaria



Vassilena Stancheva, Bulgaria



Vitor Santos, Portugal



Valentina Kirilova, Russia



Tsveta Radeva, Bulgaria

